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at all on moral but on psychological grounds. Indeed, the psychological effect of the contrasted study is weakened by the lady's later delinquencies.

But the fundamental conception of the book is a strong one and is admirably carried out, and remains interesting to the end. We repeat, Miss Elliott has nowhere done better and more delicate work than in "The Making of Jane."

THE BENEFACTRESS. By the author of "Elizabeth and Her German Garden." The Macmillan Company. 1901.

"The Benefactress" is a delightful story of an ideal gentle Englishwoman transplanted to Northern German soil, near the Baltic shore, a little way out from Stralsund. We confess that, with Anna and young, inconsequent Letty, we also take down our atlas to be quite sure just how far north and deserted a spot it is. The leading character is finely drawn. Her sheer delight at the unexpected small fortune left her, the puzzle of her unsophisticated nature to her German acquaintance, the charming inconsequence of her schemes for rendering happy a number of bereaved women who must have known restrictions as she has felt them, the sound, sensible German companion she finds, and the high-minded neighbor she must inevitably confess her love for at a critical moment in the life of both, the dismal spiritual failure of the Utopian dreams, the feeling for forest and sea, the genuine beauties of the North German nature effects, the insight into character and comprehension of both the best and the pettiest in national and personal traits, the delicate but pungent satire penetrating the entire manner and style—are enchanting. For those who know Germany and the Germans, who have lived something of this life, and can best note the many delicate touches—and why not also for others?—despite obvious faults in construction and thinness of plot, the book is a continuous delight.

ANOTHER WOMAN'S TERRITORY. By "Alien." New York: Thomas Y. Crowell & Co. 1901.

"Another Woman's Territory" deserves mention, if for no other reason, for the figure of Ruth Opie. It is on ac-

count of this that we feel assured the author must be a woman, although we have no means of knowing who "Alien" is. Ruth Opie—as surely the author—is a Cornwall woman in Australia.

There are a sister and a brother, the latter an ex-convict of good family, and even genius, but of unstable character; a "literary fellow," who does the brother a wrong, and, thinking him dead, marries the sister; later on an actress, a star on the stage. The relations between these four constitute the plot. How the misunderstood wife fills her difficult sphere and reclaims her husband from the fascinations of the "other woman;" how the brother finds his better self through the devotion of old Ruth Opie; how he spiritually achieves, and thus arrives at forgiveness of the man who has injured him; the ultimate reunion of brother and sister, husband and wife—all this is set forth, and makes rather a "thrilling" narrative.

But most of these situations are evidently forced and too patently made. It is when the simple folk pass across the stage that we feel we are brought nearer to life. We catch but a glimpse of Sawyer Thomas, and not one at all of Sawyer Thomas's wife, of whom he prates continuously; but we feel, nevertheless, that we know them both. And dear Ruth Opie, with her quaint Cornwall dialect and her stanch English human heart, her wealth of starved affections and fond imaginings, until the "boy" comes into her life, upon whom she can spend both a mother's and a lover's long pent-up love, makes the book. These Dickensy creatures of a new far-away world we remember, and we feel that they are worth remembering after we put aside the book.

COLONIAL PROSE AND POETRY.

COLONIAL PROSE AND POETRY. Edited by William P. Trent and Benjamin W. Wells. 3 vols. New York: Thomas Y. Crowell & Co. 1901.

These three dainty volumes, gilt top, inclosed in a box and admirably adapted for a present, are the result of the thought, care, and taste of the former editors of this REVIEW. Vol. I. is the "Transplanting of Culture, 1607-